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this room, and that the decoration should be sober. If light tints are preferred, pale yellow of different shades for the walls and ceiling and small mouldings or borders of dark maroon are chosen. The furniture in this case is of wood of its natural color. But a more sombre tone, he says, is generally used, and flat tints, principally of red, brown and dark blue are the most common. Meanwhile wall papers printed with floral designs are frequently employed, and cretonnes are fastened on the middle of the panels, while plinths and friezes are painted in oil in another tone. Of wall papers he has noted the present fondness for those of Japanese manufacture, which, we may remark, is a reasonable predilection enough. The hangings are sombre, the double portière on the one side in green serge, perhaps, with a trellis in blue, and flowers and leaves outlined in some pale color. The furniture is in oak or ebonized wood; the chairs strong but clumsy, covered generally with leather. The massive table rests but rarely on a carpet covering the entire floor, but "oftenest on a movable rag carpet." One wonders from what unique example this general description has been drawn, and yet there is much in it that may fairly be said to apply to the average American dining-room.

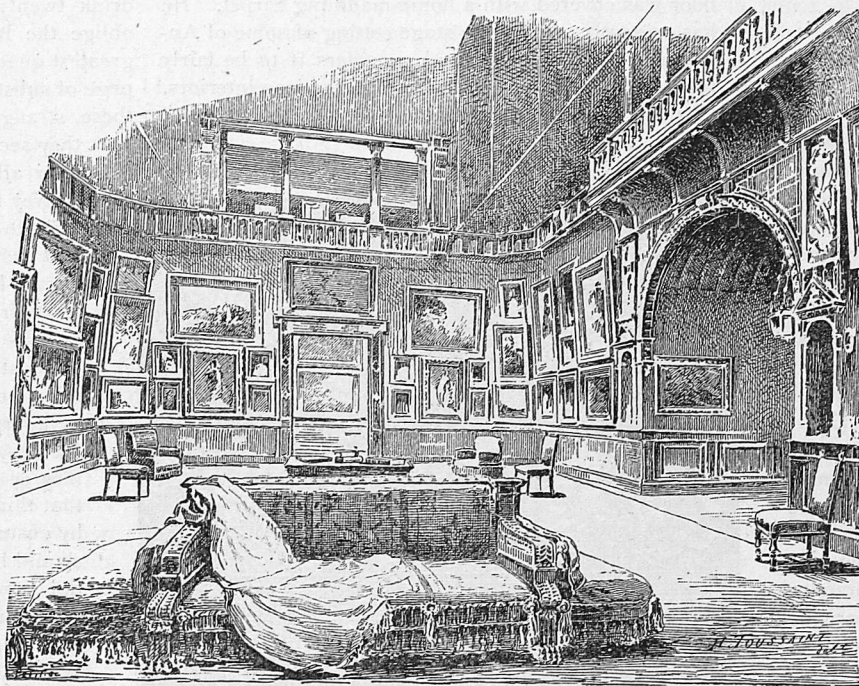
The subject of the table service gives M. de Leris occasion to describe the wonderful profusion of flowers with which it is just now the fashion to load, not only the table itself, but also all parts of the room, on what we may call state occasions. Of the equal or greater profusion of silver, he has some remarks to make which, while not complimentary, are perfectly true. He finds too much display of the mere weight of metal. The forms are heavy; the designs copied from modern French work (bad enough itself) or from the Japanese, are not improved in the transfer; and

fashion and the caprice of the mistress of the house are the sole rules admitted. Light tones of pearl-gray, of pale buff, of tender green and rosy white ("like the inner lining of some lovely sea shell" he quotes from some "manual") are the tints in use. A frieze of flowers and butterflies and portières of gray stuff with bands of robin's-egg blue or "gaslight" blue, complete the "harmony." Does not all

principles of composition and color are applied to the furnishing and decoration of apartments. Lastly, each room in a first-class house is taken separately and its proportions and physiognomy, as well as those of every article which it contains, or should contain, are minutely described. In some introductory chapters, a general view of past and present styles in furnishing is given, and suggestions are offered for the future. The bulky volume of four hundred and seventy pages is illustrated with fifty-two full-page plates and more than two hundred and fifty cuts incorporated with the text. Stuffs, ironwork, glass, ceramics, carpentry, wood carvings, marble work, all the things that go into a house or form part of it, are considered in this treatise, which may be taken as summing up all that has been written in France upon these matters and much that has appeared elsewhere. To fully review such a book would require many pages. Therefore we shall confine our remarks upon it to those portions most likely to interest the general reader—certain passages of the introductory chapters and of those in which the author describes Parisian interiors of the present time.

To begin with, M. Havard finds the same fault with the commercial spirit of the age which every one, all over the world, who cares for art has found with it. In all former periods, as he says, a man's surroundings, whether useful or decorative,

were the outcome of his needs and aspirations; but at present that is by no means the case. Unable, as a rule, to choose for himself, he puts himself into the hands of an upholsterer whose one idea is to get his customer to take and pay for the goods which he has in stock—goods of which the designs were copied perhaps from works of former ages quite unsuited to ours, or devised to suit the foreman's idea of what the manu-



PICTURE GALLERY IN WILLIAM H. VANDERBILT'S HOUSE.

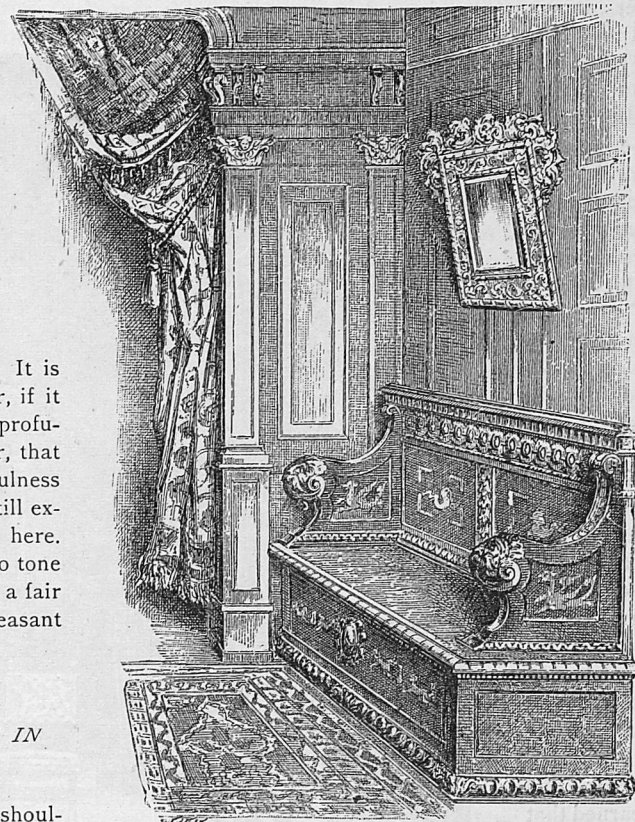
this remind one strongly of the works and pomps of the Fifth Avenue upholsterer?

M. de Leris apparently has seen none of our handsome old colonial mansions, none of the pretty homes which tasteful people have made for themselves, none of the ambitious houses erected by architects of talent for people of almost unlimited means. But the spirit of his remarks would apply almost as well to these as

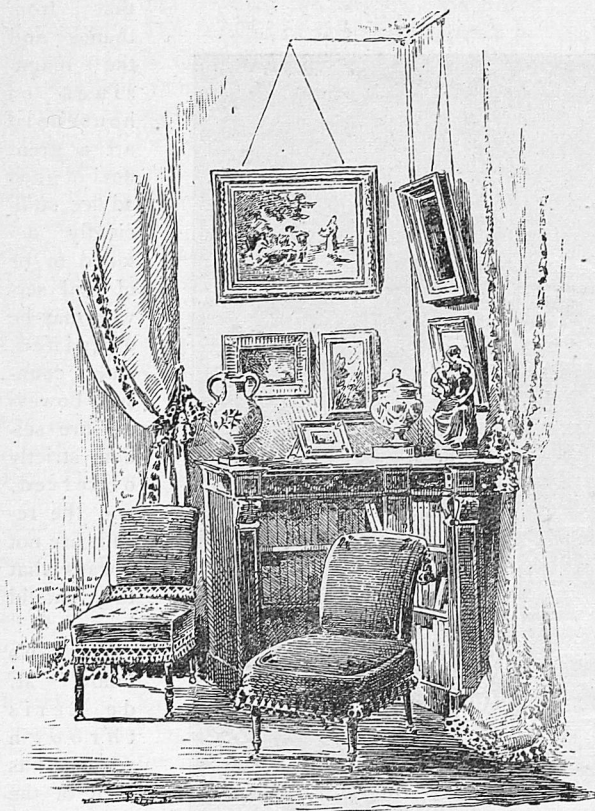
to the average house which he has attempted to describe. As he says, the faults still most generally committed are those which have been over and over again pointed out in periodicals like *THE ART AMATEUR* and by good professional decorators, architects and others who have nothing to gain by making sale of great quantities of heterogeneous materials. We have too many things, too much color, too much furniture; we sacrifice quality to quantity; we have not yet found out that in household art, as in all art, enough is better than a feast; and we attend hardly at all to the general effect. It is rare to see a house which has any character, if it be not the general character of senseless profusion and disorder. We maintain, however, that even this is preferable to the reign of dulness which we have suffered from and which still exists in some quarters in France as well as here. It is easier to eliminate than to produce, to tone down than to tone up; and we may be in a fair way after all to learn how to provide pleasant and wholesome homes for ourselves.

#### "L'ART DANS LA MAISON"—ART IN THE HOUSE.

HENRI HAVARD is about to take on his shoulders the mantle of Viollet-le-Duc and to give the world a complete dictionary of furniture and decoration; and, as a foretaste apparently of what is to come, he has issued through the publishing house of Rouveyre & Blond, of Paris, under the title given at the head of this article, the most comprehensive essay on modern and ancient house furniture with which we are acquainted. He has studied the subject under three different aspects. The materials, the modes of working them, and the principles of construction are treated of first. Then certain general prin-



CORNER OF ANTECHAMBER IN A FRENCH HOUSE.



CORNER OF DRAWING-ROOM WITH MOVABLE DECORATION.

there is too much of it. He approves the work in oxidized silver and copper beaten out by hand, which has lately been introduced, as affording a needed variety of color and of form.

The absolute change of decoration on passing from the dining-room to the drawing-room or parlor strikes him as odd. Here there are no more flat and sombre tints, natural colors of wood and rigid lines;

facturer will think his friend the upholsterer can sell to the majority of his customers. In either case, not only are bad and unsuitable designs forced upon the unlucky purchaser, but his house, if laid out by an architect, is planned so as to require as many articles of as many different styles as possible; for it is the architect's interest for his part to keep on good terms with a large number of houses in each branch o

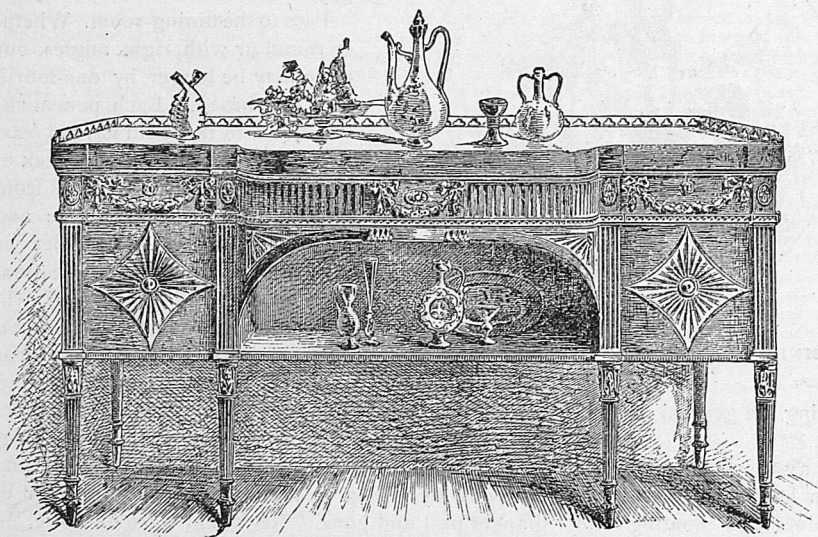


trade. There is no remedy for all this but the employment of a really competent and honest person or the possession of good taste and the necessary knowledge one's self. The aim of M. Havard's book is that which THE ART AMATEUR has always had in view, namely, to enlighten the reader on the true principles of decorative art, on the use and abuse of various materials, on the elements of style, and so to enable him to suit himself in his surroundings without being subject to the interested caprices of the up-

In passing to this point it is well to notice the author's distinction between fixed and movable decoration. It is a distinction of great importance, the simple fact being that movable decoration may almost be said to be an invention of our days, rendered necessary by our migratory habits and by that passion for constant change which from various causes has become part of the character of our century. By movable decoration M. Havard means such articles of furniture, bric-a-brac, hangings, pictures

and accessories of all sorts as either in themselves or by intentional arrangement may serve to decorate a room. By fixed decoration, on the contrary, he understands that which is proper to an interior of some architectural pretensions—mural paintings, panelled woodwork, and the like, having a direct and necessary connection with the proportions of the room itself, its doors, windows, and other permanent features. This last is more solemn, of a monumental character, and should always be designed and carried out by an architect or other skilled person; but the other sort of decoration should always display the personal taste of

of a still more retiring sort of permanent decoration. The walls in this case appear to be covered with a dark stuff quite plain; the ceilings are simply decorated with a few painted lines; the woodwork is of the plainest. But by the judicious use of framed engravings, faience, arms, an old Venetian mirror, and a few other things of the sort, an impression of richness and variety is produced at the same time that we are informed as to the habits and preoccupations of the owner of the apartment. In this way,



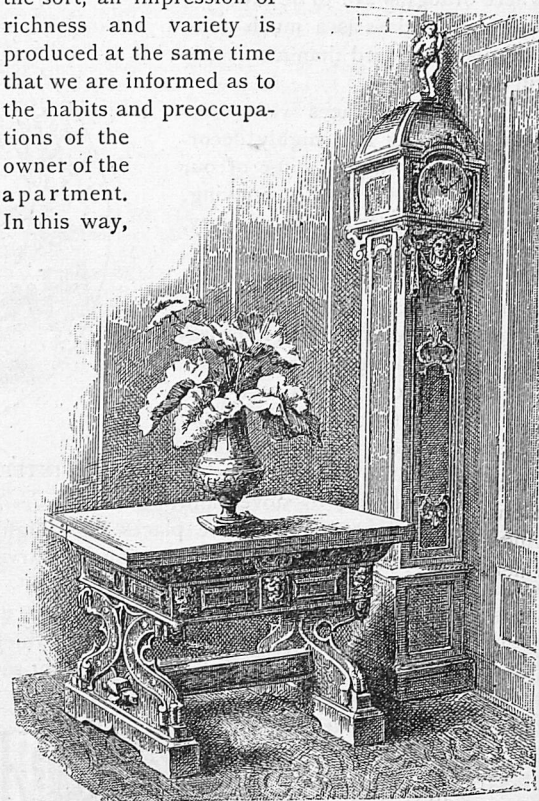
SIDEBOARD WITH ORNAMENTS OF GILDED BRONZE.

holsterer, and without incurring the risk of making gross mistakes, or of giving himself and others pain by unforeseen combinations of lines or colors, often the reverse of agreeable.

Our ancestors, says M. Havard, would have furniture cut to their pattern and not such as was fitted to a vanished generation. The word "antique," if applied to their belongings, seemed to them uncivil. Hence, everything which they had in their houses was of one kind, was in harmony. They could with difficulty comprehend what we mean by having in one small house a Japanese room, a Moorish room, a Gothic dining-room, perhaps, and a classic library. They were people who had a character of their own and wished their houses to fit them no worse than did their shoes. To-day every man is supposed to be able to make himself quite at home in another man's house on the moment, even if that other should have been a dead man for twenty centuries. As we do not lack in other matters tastes and requirements distinctively modern, our author naturally thinks that we are not

without them in this important matter either, but that we have been prevented from gratifying them by the influences referred to above. The most interesting portion of his book is, therefore, that in which he shows by examples how it is possible for a man of strong will and refined taste to have everything that he needs of modern pattern, exactly proper for a person now alive.

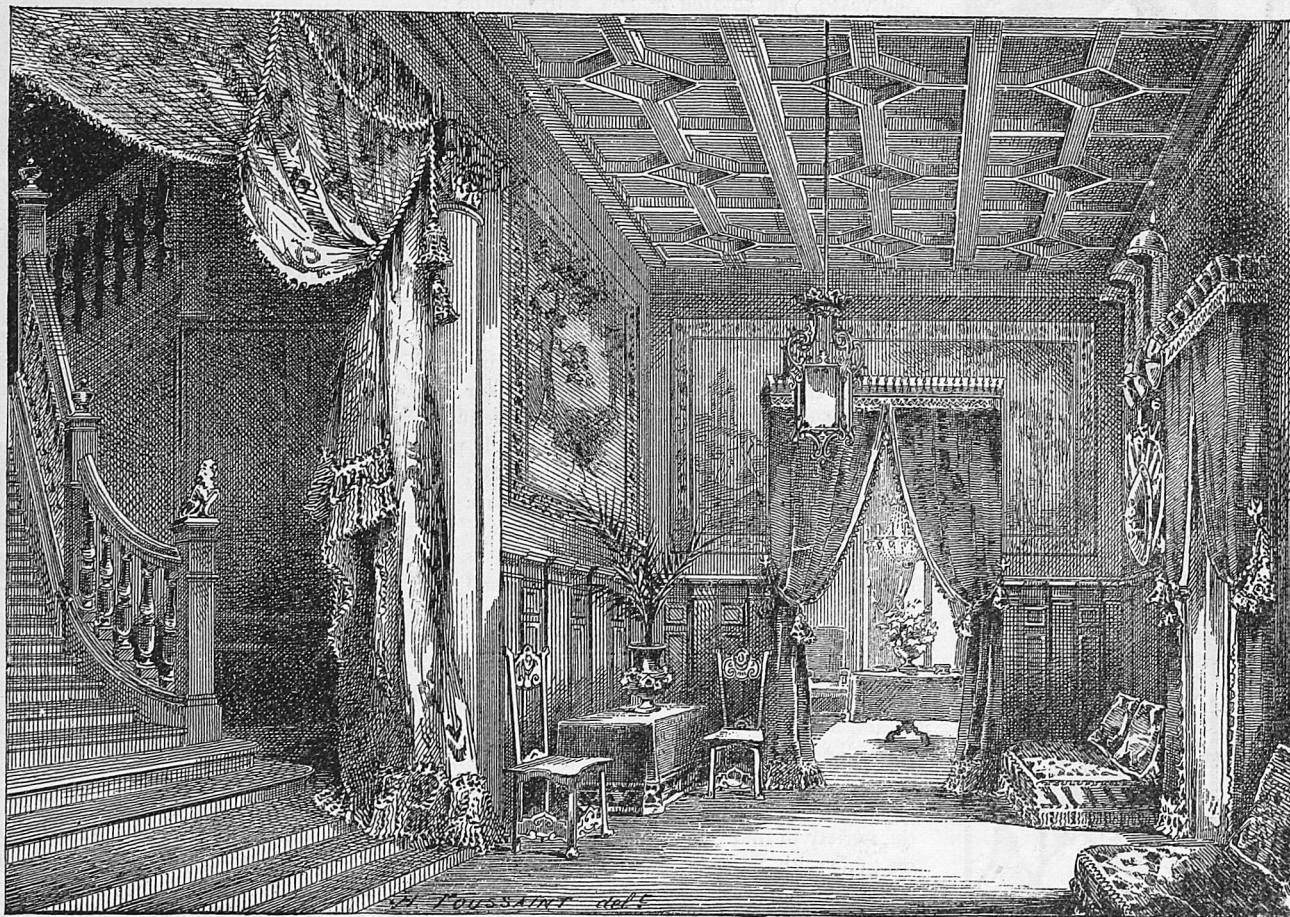
the occupant of the room, and nothing can be worse than to intrust it to a professional "fixer up" of such odds and ends as it is mostly composed of. Furthermore, M. Havard holds, with reason, that it is not well to attempt to combine the two. If, as must generally be the case in our days, we depend much on furniture and movable objects for the satisfaction of our tastes, our walls should be treated as simple backgrounds for these objects, painted a modest color or very sparingly decorated, and the woodwork should, also, be simply treated. How many interiors, now covered



CORNER OF ANTECHAMBER IN A PARISIEN HOUSE.

it is possible for a man to indulge any real taste which he may have for the antique; for he will have real antiquities, not modern imitations "adapted to our times," and if he cannot use them he will place them where they may be looked at without being in the way. M. Havard condemns, on the contrary, among

other survivals of what is not fit for our needs, the habit still prevalent in France of arranging window curtains and portières in fixed folds, which, as he says, gather dust and maintain in the chamber stagnant layers of air decidedly injurious to health. The plea that these lambrequins and looped-up abominations are in some style of the past which the upholsterer wishes to reproduce, seems to him decidedly invalid. The use of stained-glass screens instead of semi-translucent curtains, where the object is simply



ANTECHAMBER IN THE HOUSE OF M. COLIN, AT PARIS.

with florid wall-papers and loaded upon those with plates, plaques and trophies of arms, would be improved beyond recognition by a strict application of this rule! In one of M. Havard's illustrations it is easy to see that a staring pattern on the wall would throw the whole arrangement into hopeless confusion. In another illustration an example is offered

to moderate the light, gain color, or shut out a disagreeable view, has his warm commendation. We give one design, out of several in the book, which appears to us handsome though needlessly Gothic in feeling and treatment. It is for a border of colored glass merely. Of such a border to a large window he remarks that while it diminishes agreeably the ap-



parent size of the opening, it serves as a well-contrived frame for the view through the transparent centre. "In the dining- and smoking-rooms, where hangings should be banished as much as possible on account of their absorbing the odors of meats or of tobacco, stained glass may replace with advantage curtains of all sorts, large or small. Finally, where draughts are to be dreaded, a screen of glass is a much more effectual safeguard than a movable curtain."

The great fireplaces with correspondingly big and highly decorated mantels, which some of our architects are so fond of copying, get small praise from him. Empty, they create terrible currents of air; filled with fuel in combustion one cannot approach them under pain of being roasted. Modern improvements in heating apparatus, the small size of our rooms and their comparative impenetrability by the outer air, make great chimneys ridiculous; but of moderate size, they are preferable to stoves and heaters, and they should be the places most highly ornamented with permanent decoration in carved wood or marble or metal.

On the subject of the modern antechamber, the equivalent to our "hall," and the "parlor" which, following the English and Dutch and, one might say, the American fashion, he would like to introduce in France, M. Havard is no less eloquent than sensible. In this room simplicity should reign supreme. It should be well lighted; but the wall coverings may be of a dark tone "which gives a severe, discreet and reserved character to the decoration." A parquet floor or a sombre carpet is recommended. The wall should be panelled to the height of a yard with oak or walnut framed with sober mouldings. Above this a velvet paper, unfigured, of a deep red, green or maroon color relieved by a darker band of the same color, will serve to give the parlor "an aspect at once austere and distinguished." The chairs in oak or walnut, which may affect the style Louis XIII. with square and upright back, covered with maroon, reps or cut velvet, should match in color the window curtains of reps or velvet and the dark band serving for frieze before spoken of. The table should be of the same style as the chairs, and may be covered with an Eastern carpet which will give a little gayety to the room. A vase in faience or in copper repoussé with natural flowers is considered permissible. The garniture of the mantel should be composed of "one of those little clocks called religieuses and of two candelabra in copper, or two lamps, simple but in good taste, and no other furniture." Here, it is plain, our author departs from his two principles of not admitting modern-antique furniture and of having every-

thing express the personal tastes of the master of the house. But this parlor or antechamber is semi-public, and must be treated almost as a part of the exterior rather than of the interior of the house. We give some of the designs which illustrate this chapter (pages 50 and 51) and which show that M. Havard

ent objects. The artistic disorder not to be admitted in the grand salon gives its distinction to the little. It is the room for curiosities, if there is no other, for ivories, inlaid cabinets, enamels, and so forth, all of which must be exposed freely or, if put away in glazed cupboards, or cases, it is good taste to leave the key in the lock. Woodwork painted or lacquered gray or white and touched with gold, white satin, cretonnes and the like, give an appearance sufficiently familiar and gay.

Pass to the dining-room. Whether round or with right angles, our table may be longer by one-fourth than it is broad. Each person sitting down to it should have at least two feet of room, and the back of his chair should be two yards from the wall. So much precise and useful knowledge gained, let us turn once more to the decoration. A thick carpet M. Havard will permit to keep our feet warm, but no other stuffs. His modern ideas of hygiene force him to discard

the "verdures de Flandres," tapestries or textiles of any sort. Like sponges they become impregnated with all the emanations of the kitchen, and they end by giving to the dining-room the odor of dinners past and gone. He would have no noise, no distractions. A good dinner must be enjoyed in silence. Hence the open fireplace with its crackling logs must be banished from the dining-room, and a stove or heater of porcelain must replace it. Nothing antique, either Gothic or classic, will he hear of. Such a decoration frames in badly the essential piece of furniture "which, when ready for the combat, is of a modernity radical, complete, absolute." He is all absorbed in this combat. On the table, as much silver, crystal and porcelain as you please, but nothing to catch the eye elsewhere. A paper in imitation of stamped leather, a few pictures of easily understood subjects, painted windows of the same character,



"WINTER AND SUMMER." DESIGNS FOR DINING-ROOM WINDOWS. BY MIKEL.

has here been simply recounting the general ideas of his neighbors on the subject.

In his general description of a salon suitable for the greater number of fine modern houses, M. Havard is quite happy. Very lively colors and floating and waving lines are proscribed. Everywhere are sober tints, restful for the eyes, and absorbent of the light; everywhere are lines straight and calm, which cannot vex one's mind with meanders and combinations difficult to follow. A fine tapestry or a piece of damask of large design framed in by sculptured wood, may form the principal element of the decoration. A sculptured cornice, ornamented with festoons and dentils, relieved with a few lines of gold, brings the walls into accord with the ceiling, divided into caissons colored a neutral tint and of about the same "value" as the woodwork. A grand lustre in bronze, or in crystal of severe form; curtains of velvet or damask; doors in dark wood, carved and touched with gold; and a fireplace "un peu vaste," in colored marble, surmounted by a decorative painting, not by a mirror, complete the decoration of what would doubtless be an imposing though perhaps rather gloomy room.

"Substitute a brocatelle for your damask," says the author, "in that case; lower a little the color of the woodwork, or paint it gray, relieved with plenty of gold; decorate the doors with paintings of flowers, emblems, trophies; gild the dentils of the cornice, and for ceiling substitute a painting in the taste of Le Brun, or Restout, or Coppel, and you will thus gain in magnificence what you will have lost in discretion." But it seems that we fall again into copying the past, and on reading farther we find that we must consider the apartments of reception altogether as strongholds of past styles. Indeed, this cannot be otherwise, for in "fixed decoration" as in architecture we have not yet evolved a style of our own. If we will be modern here, we must do as we do elsewhere, and make the furniture itself the ornament. In this case, given the fauteuil, the "véhicule de la conversation," all the rest will follow from that. A thousand little articles, coquettish, slim, graceful, elegant, accompany it, and attest the existence of a feminine imagination young and active in the house. The tête-à-tête, the marquise, the vis-à-vis, the rocking-chair, surround it, and not only by their varied forms, but still more by the variety of their coverings, please the eye. A centre-table with flowers and consoles are allowed, but no ink or paper, no work or work tables, no books or journals. The grand salon, it must not be forgotten, is still the place of ceremony in which people must do nothing but talk, and nothing can be allowed which might divert them from this duty.

The little salon is another affair. "Consecrated to more familiar reunions" its modernity is more marked. But this modern character does not result, the author tells us, from forms essentially new, but rather from an ingenious eclecticism which assembles in a narrow space a thousand differ-



DESIGN FOR A PLAQUE.

Chinese or Japanese lacquers—these are the things with which the modern dining-room may be most properly decorated.

We cannot at present follow M. Havard through the bedroom, the boudoir and the working-room or library, though we give illustrations of an "archaic" bedchamber, which he does not recommend, and of a leather-covered library chair, which he does, and we have been compelled to say almost nothing of the largest and perhaps the most useful portion of the book—that treating of the working of different materials. But what we have found space for will suffice to give some idea of its comprehensiveness and of the modern spirit in which it is written. Hardly will M. Havard consent to go farther back than the last century for anything. So far back he is often obliged to go, for in our own century, up to within a few years, but little that is good has been produced.



STAINED-GLASS WINDOW BORDER. BY MIKEL.